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AMERICAN SQUARE DANCE GROUP

MARGOT MAYO

LEADER

"PROMENADE"
Official organ of the American Square Dance Group

"The purpose of the American Square Dance Group shall be to make available those rich stores of native dance, music, drama and general Americana, which together comprise American folk culture; to conduct such activities without regard for race, color, creed, social position; to cooperate with those who hold similar views."

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When we try to evaluate the work of you group we find that letters like the following are helpful to us, and because they make us happy we'd like to pass them on to you. We are proud that the group means so much to our boys in the armed forces, but we musn't forget that our civilian boys and girls are also important.

Last Sunday night I went to my first square dance out here, and despite its faults, it was swell because I miss the group so much. Most of the dances were slow, waltzes, fox trots, and slow polkas but they did one square dance based on quadrille figures. The calls were simple, with no ingenuity or intricacy. The allemande consists of a two-hand turn, hands crossed, the gent backing around. The music was "The Man on the Flying Trapeze" and similar folk tunes.

We have a radio where I work and Saturday night over "Hobby Lobby" a caller directed square dances on horseback; so when they announced a folk singer I expected more of the same, but it turned out to be A. R. Summers singing "The Four Marys."

Last night I saw Paul Draper and know now why you raved about him. My Chaucer Prof's a personal friend of the Lomaxes, with a library of books on folk lore and songs and an interest in folk lore acquired in his studies of phonetics. My Sociology lecturer quotes "Winnie-the Pooh" to illustrate child psychology; and my composition teacher likes my writings on dances and dancing. So I'm doing all right.

Joe Raben,
University of Wisconsin

You don't realize how much good it has done to my morale to receive a letter from you... I attended a square dance in the school gym. The caller for the evening was W. A.

(Please turn to next page)

Foster who does the calling for Lynn Rohrbough. I spoke with him before the dance began and when I told him I knew about Rohrbough's activities he arranged for me to attend one of the "open houses." I went with him to Delaware (Ohio) and slept at his farm. The next day we spent chewing the rag and singing folk songs. I told him I was interested in learning new songs so he got out his guitar and sang for me. I copied them down with music and all.

We went to the open house and I got a good idea of what the Cooperative Recreation Service is doing! I met Mr. Rohrbough, but had little time to talk with him. I'll send you the dances and songs I've learned. Dr. Botchela of the Education School of Ohio State is an ardent folk dance enthusiast.

Gene Levitt,
Ohio State University

This originally was going to be a letter of thanks or gratitude, but having got lost in preceeding details I feel a little strange now. I don't want to get what you might term "mushy" but I guess you know how I enjoyed the group and how much I miss it, and how much I appreciate (don't laugh) you. Compared to other teachers, Margot, you're a marvel. I can tell from my first session here that I won't learn half as much (though I may learn as many dances) about what I'm doing and about folk culture, about the value of the dances as I did in a month at the ASDG. You can't blame me for being nostalgic.

Maizie Gusakoff,
Cornell University

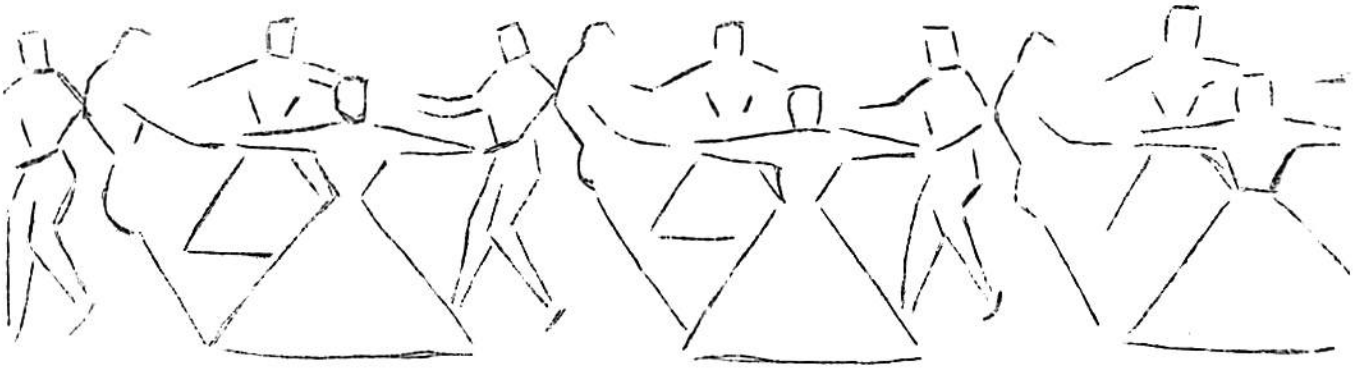
It is raining tonight, which gives me a chance to answer a few letters...

It took a long time, but that special delivery letter finally caught up with me. It's a swell letter, Margot, and now that I've seen some military life I can assure you that there is little to worry about. The equipment and instruction are the best and with a little common sense, care and luck we'll all be back soon... As for my family, well, it would take more than a war to break us up. I feel the same way about the group. We'll all be dancing to your music and Manny's calling again. We've got to, because that's one of the reasons I joined up - to keep all such families together.

Thanks for that editorial, Margot; it does me more good than anyone will ever guess to know how you and the group feel about me.

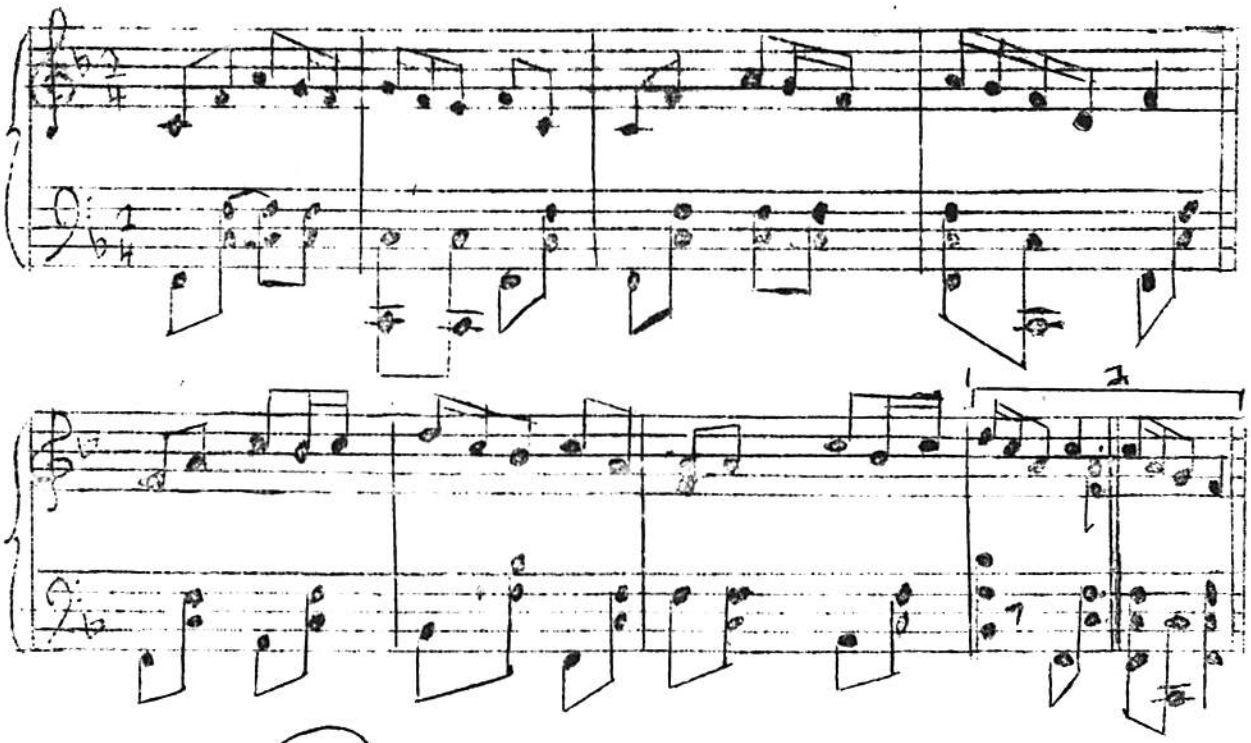
Private Bobby Simon,
Randolph Field, Texas

It's the sentiment expressed in letters like these that makes the group so important to us, and makes us feel that we have a duty to perform in keeping the group going so that we will soon "be dancing to Margot's music and Manny's calls."



SANDY BOTTOM

Collected by Licut. Alan Swartz, U.S.A. and played by A. Keene,
Arcadia, Fla.



TENNESSEE RUNNING SET
(collected by Arthur Lentz and called by Fred Colby)

FORMATION: 16 couples in a large square set, with four couples on each side of the square. The four couples facing the caller and the four couples with their backs to the caller are called the "heads." The other eight couples are called the "sides."

INTRODUCTION:

All join hands and circle left.

CALLS:

1) Heads balance
2) Sides the same
3) Head ladies chain, chain them back
4) Sides the same
5) Head couples forward and buckle up four
6) Do-si-do
7) Gents you know
8) Swing your corner a nd then your partner
9) Pass the lady through
10) Gents you too
11) Hold your corner and jig
12) Scatter, then swing corners and partners
13) Head couples back to place

(calls 5-13 inclusive are repeated by the "sides")

DESCRIPTION:

1) The heads take four steps to the center and back
2) Sides repeat the figure
3) Each lady passes the lady directly opposite touching right hands; the opposite gent takes her left hand in his left hand; with his right hand he clasps her right hand against her waist and backs up in place wheeling her around. She returns to her partner in the same manner.
4) Sides repeat the figure.
5) Each Head couple joins hands with the opposite couple and circles left. There are thus four separate circles in the middle of the floor.
6) Each gent gives his left hand to his partner, walks <u>completely</u> around her, extends his right hand to his corner and walks completely around her, so that he is facing his partner.
7) The gents hook left elbows with each other and turn till they face their corner.
8) Self-explanatory.
9) The gents break hands with their partners. The ladies cross over to opposites' places passing right shoulders and stand there facing outward.
10) Gents cross over in the same manner; so that all four are facing outward.
11) Each gent gives his right hand to the lady on his right, who holds it with her left; All jig or balance in place.
12) All drop hands and jig alone. Swing corners and then partners.
13) Head couples back up to their places in the set.

NOTE: Conventional running set circle figures may be added after this, finishing the dance in the usual manner.

NOTES OF INTEREST

The ASDG has appeared three times during the past three weeks, at the Stage Door Canteen, supplementing this with an evening at the Town Hall Club devoted to folk dancing for the men in the armed services. Manny, Stuart, and Margot visited an Officers' Training School in New Jersey and ran an evening of square dancing, Manny calling, Margot and Stuart supplying the music. We're going out there again later in the month.

Other Group appearances in the past month included the folk festival which Michael Herman directed; an oft-repeated engagement at the Katherine Gibbs School; and an appearance at the Malin Studio with Earl Robinson.

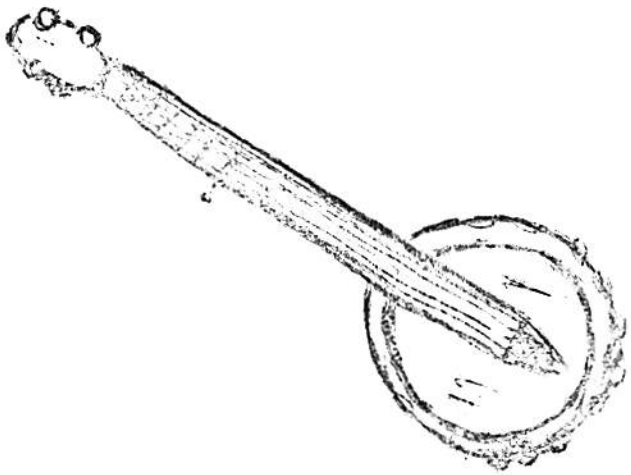
Michael Herman's festival was held at Arlington Hall on October 23, leading off with general folk dancing. Many foreign groups exhibited their national dances later on, while we were the only group that did American dances. It is good to see that festivals such as these, although rare, are still being held in New York.

Vita Rudikoff had to go and sprain her ankle, thus depriving "Promenade" of her valuable assistance for two issues, and depriving herself of the pleasure of dancing for a couple of months.

A List of So-and-Sos

2nd Lieut. Willie Fuchs (you're not so bad; at least you send word to us occasionally)

Pvt. Murray Stern
Pvt. Edward Rosenberg
Pvt. Walter Folkoff (where are you anyway?)
Pvt. David Fargeon

Are we supposed to use mental telepathy on you guys? How about dropping us a line? 71 Lexington Ave., N. Y. C. reaches Margot very easily!

An old friend of the ASDG, Jean Thomas, better known as the "traipsin' woman," dropped in at one of our Open Houses recently. She led everybody in singing "Down in the Valley" and extended an invitation to visit the next National Folk Song Festival in Ashland, Kentucky. The Festival, as you know, was organized by Miss Thomas.